

25c

PHONOGRAPH

MONTHLY REVIEW

NOVEMBER 1931

SPECIAL ARTICLES

Reminiscences of
Harry Macdonough

By ULYSSES WALSH

Johann Strauss: The Waltz
King

JAMES HADLEY

For Better Gramophone Music

OTTO SCHNEIDER

Record Reviews

OUR STAFF CRITICS

Edited by

Agel B. Johnson
J. H.

GREGORIAN ANTHEM

A New Collection

Rorate Caeli—Kyrie Eleison—Ne Irascaris Domine

Christus Factus Estobediens—Plange—Ecce Lignum Crucis

Alleluia, Confitemini Domino—Alleluia
Laudate Dominum Vespere Autem Sabati

Haec Dies—Victimae Paschali

Requiem Aeternam—Kyrie Eleison—Lux Aeterna—In Paradisum—Ego Sum Resurrectio

Dominus Dixit—In Splendoribus—Puer Natus Est

Spiritus Domine—Veni Sancte Spiritus

Rendered by The Choir of the Monastery of the Franciscan Monks at Vernay, under the direction of the Reverend Father Eliseus Bruning. Two 10 in. and four 12 in. Columbia records, price complete with album, \$11.50.

The Gramophone Shop

INCORPORATED

18 EAST 48TH STREET
NEW YORK CITY

THE HOUND & HORN

ANNOUNCES

Its Fall Issue

TRANSLATION, an essay by A. Hyatt Mayor
DEATH OF A GIRL, a story

by Samuel Yellen
INTENTIONS, a memoir by Gareth Endor
THE PLAINS OF ABRAHAM, a story

by Janet Lewis
Poems by R. P. Blackmur, Howard Baker,
Merle Hoyleman, Horace Gregory

Chronicles

Architecture: Berlin 1931 by H. R. Hitchcock
Movie: Mickey Mouse by Kenneth White
Music by Roger Sessions

Book Reviews

Photography by Walker Evans
Spanish Mysticism by Fr. P. D. Hughes
Gilbert's Joyce by Francis Fergusson
Wallace Stevens by R. P. Blackmur
Americans by Lincoln Kirstein
Russian Attitudes by Leon Dennen

"The best magazine from the literary and philosophic-literary point of view of any in America." —THE CRITERION

Two Dollars for One Year Or Your Bookseller
\$3.50 for Two Years Fifty Cents a Copy

The HOUND & HORN, INC.
545 FIFTH AVENUE, NEW YORK CITY

Your knowledge of contemporary music is incomplete unless you are a reader of

THE CHESTERIAN

"Infinite riches in a little room"

is the apt quotation from Christopher Marlowe used by a subscriber to express his opinion of the magazine.

To the modern musician THE CHESTERIAN does indeed represent "infinite riches" by reason of its unique features. Every issue is a veritable mine of interesting information.

Eight numbers are published each year and will be forwarded, as issued, for the nominal subscription of FIVE SHILLINGS.

A specimen number will be sent, post free, on application.

J. & W. CHESTER, Ltd.

11 Great Marlborough Street

London W. 1.
England

Special Orders

We are always pleased to accept orders for records which are not included in our regular stock of over 17,000 discs. Our special order department is equipped to efficiently execute orders for items which must be especially imported. Do not hesitate to write us about any record in which you may be interested.

The Long Playing Records

Complete stocks of the new RCA Victor Long Playing records are now available. Your orders for these will be promptly filled.

H. ROYER SMITH CO.

"The World's Record Shop"

10th and Walnut Sts., Philadelphia, Pa., U.S.A.

The Phonograph Monthly Review

AXEL B. JOHNSON, Managing Editor

The Phonograph Publishing Co., Inc., 69 Marion St., Medford, Mass.
Tel. Mystic 0882

THE PHONOGRAPH MONTHLY REVIEW appears at the end of each month. All material is fully protected, but may be reproduced under a credit line.

Yearly subscription price \$3.00 in the United States and \$4.00 in Canada and other foreign countries, postage prepaid. Single copies 25 cents.

All communications should be addressed to the Managing Editor, 69 Marion St., Medford, Mass. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

Contents

NOVEMBER, 1931

Vol. 6, No. 2, Whole No. 62

ARTICLES AND FEATURES

	PAGE
THE ORIGIN OF THE PHONOGRAPH	22
<i>By Veteran</i>	
REMINISCENCES OF "HARRY MACDONOUGH" ..23	
<i>By Ulysses Walsh</i>	
JOHANN STRAUSS, THE WALTZ KING	26
<i>By James Hadley</i>	
FOR BETTER GRAMOPHONE MUSIC	39
<i>By Otto Schneider</i>	
PHONOGRAPHIC ECHOES	35
CORRESPONDENCE	36

RECORD REVIEWS

Orchestral	29
Operatic	32
Songs	32
Instrumental	33
Popular	34
Dance	34

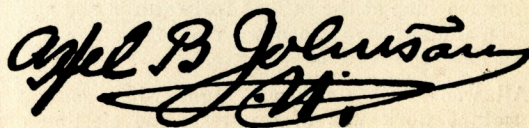
ANNOUNCEMENT

UNDER date of October 1st Mr. Robert Donaldson Darrell has resigned from his position as Managing Editor of THE PHONOGRAPH MONTHLY REVIEW. Under same date I have again taken personal charge exactly as before ill health compelled me to withdraw from the management a year and a half ago.

Mr. Darrell is still connected with the magazine, and will devote his entire efforts to the writing of special articles and reviews of Celebrity Records.

On account of our moving to new quarters (69 Marion St., Medford, Mass.), a large part of our mail, especially Catalogues, Sample Records, Periodicals, etc, etc., has been delayed in transfer to our new address. For that reason some of our usual features, such as "New European Releases," "Current Importations," "Book Reviews," etc., have necessarily been omitted from this issue. However, by next issue, (December) we shall have everything running smoothly again.

I most sincerely trust that THE PHONOGRAPH MONTHLY REVIEW may continue to enjoy the splendid and indefatigable support you have given it so generously from the very beginning, assuring you of our best efforts in furthering the cause of the phonograph and fine recorded music.



Thomas Alva Edison

The recent death of Thomas A. Edison, the Grand Old Man of the Phonograph, has focussed anew the interest of American phonograph enthusiasts upon the inventor of the phonograph, the genius to whom they owe so much. All over the world people are paying their tribute and respect to the great inventor, but it is we enthusiasts and music lovers perhaps who have the deepest debt of gratitude to pay.

The Origin of the Phonograph

By VETERAN

NOTWITHSTANDING the ever-increasing popularity of the phonograph, very few people really know the true origin of this domestic instrument.

Many years ago an American lad was anxious to become an expert operator. He was engaged, at a very small wage, to work in a telegraph office at Indianapolis in the day-time, but so keen was he to succeed that his day's work did not content him. It was at night-time, when the line, was being used for newspaper work, that speed in receiving messages was essential; and the lad foresaw a chance—if he could obtain some of this nightwork to do—of becoming an expert and so increasing his salary. His services accepted, this ambitious boy sat himself at his instrument, and with the help of another lad, transcribed as much of the report as they could, carrying the remainder in their memory. While one was writing out, the other was taking down.

This plan worked fairly well until a new dispatcher was put on the other end of the line, who proved to be so fast that the two lads found it hopeless to keep up with him.

However, this did not dampen the enthusiasm of the former boy, and the difficulty which confronted him only spurred him on to invent an instrument which would record the messages more quickly. This lad's name was Thomas Alva Edison.

He obtained two old Morse registers and converted them into a kind of tape machine. A strip of paper was run through the first receiving machine, and as the dots and dashes were received from the dispatcher, they were printed in indentations on the paper. The paper was then run through a second instrument at a much slower speed. As the messages came through on one machine at the rate of forty words per minute, Edison would take them down from the other register at an easy speed of twenty-five.

All went well, until one night when some very important work was in progress; the election of a

President was being established, and copy was continually pouring in at a speed that proved fatal to the lad. He was unable to keep up to this new speed, with the result that he fell hopelessly behind with his work of transcription. Frantic complaints were received from the newspapers, and Edison's little invention was banned from further use. But he kept his machine for converting telegraph clicks into printed marks and subsequently into sounds. It recorded telegrams by indenting a strip of paper with the Morse code and repeated messages many times at a far greater speed.

At this time (1877) Edison was experimenting and improving on Graham's Bell's invention, the telephone. His mind was pervaded with theories of sound vibrations and their transmission by drum-like membranes. Suddenly an idea occurred to him. He asked himself if indentations on paper can be made to reproduce the clicks of a telegraph instrument, why cannot the vibrations of a membrane also be recorded and reproduced?

Hastily rigging up an instrument, he pulled a strip of paper through it and shouted "Hello"! He then pulled it back again and listened breathlessly. A distinct sound was audible. Edison was positive he had discovered a crude type of talking machine. Not content with this, he desired improvement, by substituting tinfoil, instead of the usual strip of paper, on a cylinder about four inches long, which revolved by the turning of a handle and by using a steel needle for the indentations, with the result that within a comparatively short time he had perfected a machine he called a phonograph.

He also derived considerable assistance from his experimenting with his automatic telegraph recorder, for he saw that his phonograph was not merely a sound-writer, but a sound-maker. For when the steel needle began to travel again over the indentations it had made in the tinfoil, it caused the membrane to vibrate in response to its movements. As the membrane vibrated so it made waves in the air, and these

waves were sound waves. So the machine talked. In other words, the membrane executed the work, first of the human ear, and then of the human voice. It vibrated to the air waves of sound and transmitted them by means of the needle to the tinfoil on the cylinder, and then it oscillated in obedience to the fluctuating motion of the needle along the indented lines.

It was very difficult to remove the tinfoil from the cylinder, or to replace it without distorting the material and injuring the indentations. This difficulty necessitated in the fitting of a separate cylinder and to crank for every "record." Moreover, the revolutions of the cylinder were very erratic. Owing to this defect Edison lost interest in his invention.

Graham Bell, however, saw what possibilities lay in this instrument that his rival had discarded. He improved the crude ideas of Edison and produced a machine called a graphophone.

By instituting a clockwork motor in lieu of the former hand motion, it resulted in the record and reproduction of sound being much steadier, and instead of tinfoil he employed a thin mixture of wax on light paper cylinders.

By this time another inventor, Emile Berliner, began to show interest in these two talking-machines, and discovered where both instruments possessed a common defect. So in 1887 he invented the gramophone.

Externally the chief difference between the latter and former machines was that the records were much

handier in shape. Consisting of thin flat discs and made of wax with worm-like or grooved surface, they occupied less room than the original cylinder ones. Moreover, the mechanism for driving the gramophone was far simpler. A single movement of the turntable spun the disc round, which by means of its grooved surface propelled the needle across it. Whereas with the phonograph, first the cylinder had to be turned round, and then while it was turning, a secondary motion had to be imparted to the needle to send it along the revolving cylinder. Berliner saw that both Edison and Bell were at fault in adopting the "hill and dale" method of recording sound. For the needle often jumped from the top of one "hill" to another, missing the "dales," with the result that a noise was produced instead of a sound. However, he obviated this by inventing an entirely different "cut," so that the depth of the grooves in the record was always the same. The walls of the tiny lane running around each disc were quite level, and the waves were cut out of the sides of the minute walls. So instead of the needle having an up and down movement it worked forward from side to side.

Undoubtedly the phonograph has accomplished for the musical world what the invention of printing has done for the world of literature.

By engaging the world's greatest artists to record for us it has—to borrow the words of a famous writer—"put the loveliest and most spiritual of arts within reach of everybody and has preserved and immortalised the most fugitive and glorious of all the activities of man."

Reminiscences of "Harry Macdonough"

By ULYSSES J. WALSH

JOHN S. MacDONALD, who died of a heart seizure at his home in New York on September 26, was a man who lived a "full life" if ever a man did. Both in his early activities as a recording artist and during his later days as a laboratory director he achieved a career of which anyone might well be proud. But it is one of the disadvantages of living a "full life" that it seldom affords one sufficient leisure for setting down to paper all he has seen and done. It is highly unlikely that Mr. Macdonald ever found it possible to write the autobiography which we should have liked to have from his hand; but he did find time, in the course of a friendly correspondence, to tell me a great many interesting things about himself and his work, which I have decided to chronicle here. Mostly, this story of the life of "Harry Macdonough" will be given in his own terse, often humorous, words; and I believe that his pen pictures of the "elder days" of the recording art will be found interesting and informative to the majority of readers of

THE PHONOGRAPH MONTHLY REVIEW, few of whom perhaps have any idea how familiar the name of Harry Macdonough was upon record labels a quarter of a century and more ago.

J. S. Macdonald was born sixty-three years ago. It is interesting and odd that he as well as Henry Burr (Harry H. McClaskey), who was his only possible rival for the honor of being the most popular singer of sentimental ballads of their time, were both Canadians, of Scotch descent, and had voices which were remarkably similar. As a young man Macdonald took up church singing but never appeared in concert or upon the stage, and with the exception of a very slight recording experience this was the sum of his musical career when, in October, 1898, at the age of thirty, he found himself in West Orange, N. J., where the Edison Company was busily engaged in turning out cylinders. Prior to his Edison engagement, all the records he had made had been for the Michigan Electric Company in Detroit. "These records," he

says, "were not sold but merely used in their 'phonograph parlor' on the slot machines in use at that time."

Through the intercession of John Kaiser, who in those days was making "Casey" monologues on Edison records, Walter Miller, the Edison recording manager, was persuaded to give young Macdonald a trial, but it was made plain that his recompense was not to compare with that which popular recording artists receive today. "At my first session," he writes, "I made twelve selections, for which I received \$9.00. The regular rate at that time was \$1.00 per song, but being a beginner I was supposed to be satisfied with anything they chose to pay me and, as a matter-of-fact, I was. That \$9.00 seemed pretty big for the afternoon, and I had no complaint. However, shortly after that they paid me the regular rate of \$1.00 per 'round,' as it was described in those days. Each morning or afternoon session consisted of thirty 'rounds,' of five or six songs selected from the repertoire on the list in proportion to their selling qualities; sometimes it would be 'The Holy City' ten times; 'Mid the Green Fields of Virginia' five times, with the other fifteen divided up among the songs of which they needed additional masters. At that time they made five masters at each performance of a song and from each master they could make from 25 to 75 duplicates before the master wore out. 'The Holy City' was the outstanding seller and had to be done over more than any other selection. It paid the rent for many years." And, although he does not say so, "The Holy City" dogged Harry Macdonough's entire recording career. Both sides of Victor Record No. 16186 were devoted to it and an incomplete version, transferred like the first from the original single-faced list, was given on one side of No. 16408. It is highly plausible that the genial tenor grew to be thoroughly sick of Stephen Adams' opus, for in a 1927 issue of this very magazine he expressed his pleasure that the phonograph had progressed to the point where complete symphonies were available and "The Holy City" no longer the height of recorded art.

For the fact that John Macdonald's records came out under the name of Harry Macdonough, Walter Miller and a typographical error were jointly responsible. Miller objected to the singer's first name as not being sufficiently "romantic" and changed it to Harry. Then when the initial cylinders came out, with regulation "barking" at the beginning by Edward Meeker, who turns out (Mr. George Oman, please take notice!) to have been the official Edison "announcer" in those days, by an error the young tenor's last name was en-

graved Macdonough instead of Macdonald. He was completely indifferent to what they called him ("I thought then that record-making was a sort of low-down business, anyway," he explained), and was content to remain Harry Macdonough.

His acquiescence in the typographical error had one unpleasant consequence. There was at that time a veteran theatrical performer whose name either was Harry Macdonough or who had hit on it many years before (it was he and not Macdonald who appeared in Lillian Russell's supporting cast, as recorded in the *October Review*); and he soon learned, from being asked to sing ballads at every theater in which he appeared, that a recording artist was using his name. Mr. Macdonald confesses that writing Macdonough the original a letter of apology was the hardest thing he ever did, "for," he said, "I felt that if I told him the truth that I had never heard of him before I appropriated his name I would only be adding insult to injury." However, it was done, he and the stage comedian came to amicable terms, and had no trouble thereafter other than that which was brought about by their invariably getting each other's mail!

Having secured a start as a successful singer under the name of Harry Macdonough (which name he ever afterwards used, except for making a few records for a minor company under the appellation of Ralph Raymond), Macdonald's career was given additional impetus by its being "found desirable to make a change in the personnel of the Edison Quartet, which consisted at that time of John H. Bieling, first tenor; Jere Mahoney, second tenor; S. H. Dudley (S. H. Rous), baritone; and William F. Hooley, bass. Mahoney dropped out, and I was taken on in his place. The new combination stuck together for about twenty years, being known as the Haydn Quartet when singing for the Berliner Gramophone Company, which later became the Victor Company." Of the original quartet, I have never heard what has become of Mahoney. Hooley has been dead a decade or more. Bieling, once erroneously reported dead, is living in retirement at Hempstead, N. Y. Rous is (to quote again from his long-time friend, Mr. Macdonald), "leading what might be called an ideal life, living in Monaco and spending a large part of each year touring Europe." He paid a visit to the United States about the first of September and had a reunion with his old associate, although he was unfortunately on his way to Honolulu when Mr. Macdonald's sudden death occurred.

After the formation of the Victor Talking Machine Company in 1901, the Quartet and

its individual members signed a contract which permitted it as a Quartet to continue its work for the Edison Company. This arrangement continued for only a couple of years and then the whole outfit signed up exclusively with the Victor Company and this association continued as long as the Quartet existed.

"My personal connection with the Victor Company continued until 1925. For many years I sang solos, duets, trios, quartet and ensemble records with the Victor Male Chorus, the Trinity Choir, the Victor Mixed Chorus and the Victor Light Opera Company. In fact, I was mixed up with almost every combination in the catalog, besides picking artists and selections for them to do." Although he does not mention it, Macdonald was also the second tenor of the Orpheus Quartet, which consisted besides himself of Hooley, the bass, and Lambert Murphy and Reinald Werrenrath, who later became Red Seal performers. This was perhaps the most impressive quartet ever put together, for the two members who were eventually listed in the celebrity section of the Victor catalog were no more than the equals of the two who were not.

To go on with Mr. Macdonald's story: "Eventually I was made Sales Manager of the Company and continued in this work until 1922 when I returned to the Artist Department with my very dear friend, C. G. Child, who had been at the head of the Department since the formation of the Victor Company. On his retirement in October, 1923, I was made Manager of the Artist and Repertoire Department and continued there until October, 1925, when I left to become Director of Recording Studios of the Columbia Company." This was the position he was holding at the time of his untimely death.

And now he has left us—and left not one electric record to let us enjoy the sound of his voice as it was in his later years. Only a few weeks before he died, I suggested that he make a record of some standard selection "to show the other tenors how to do it," but he whimsically replied that "I have been out of singing harness so long that I fear the result would not be exactly pleasing." Not even an acoustic record of his remains in the current Victor catalog, which twenty-five years ago contained hundreds, even though a few may be found in the catalog of Records of Historical and Personal Interest. The last Harry Macdonough disc was issued in the spring of 1919, and was No. 18532, "It's Never Too Late to be Sorry," although his final appearance as a recording artist came when he sang the vocal refrain of a dance record, "Peggy," by

Joseph C. Smith's Orchestra, which was released in February, 1920.

Aside from possessing a naturally sweet and powerful tenor voice, Mr. Macdonald had versatility to a degree perhaps unsurpassed by any other artist. Though appreciating the best in music, he sang all sorts: Operatic airs in English (his duet with Olive Kline of the *Miserere* from *Trovatore* was long one of the most popular records in the Victor catalog); standard concert songs; scores of hymns; Stephen Foster songs and other selections of the plantation type; hundreds of popular songs of the day—there was almost nothing which he did not undertake and do so well that, so I have been informed, after his recording career ended his records were sometimes played by Victor officials to give other artists pointers on just how some special number previously recorded by Macdonough should be sung. He took part in dozens of "descriptive specialties" by the Haydn Quartet and, while his voice was hardly adapted to his essaying comedy, I have a vivid recollection of his excellent portrayal of a darky bride in a very old Victor record called "A Negro Wedding in Southern Georgia." Too much an artist to foist slack treatment upon anything that came to his attention, he bestowed the utmost care upon even the most trivial out-pourings of Tin Pan Alley and invariably evinced a crystal-clear enunciation.

Although "Harry Macdonough" made no records for the decade preceding his death, his capability and importance as a recording director were such that not only the Columbia Company but the entire world of recorded music has sustained a cruel blow in his loss; and, restricting consideration of his achievements solely to his status as a recording artist, there have died in the last twenty years only three other "popular" performers—Frank Stanley, Len Spencer, and Ada Jones—who ever enjoyed a popularity comparable to his. The true lover of the phonograph, whether he derives enjoyment from "popular" records or not, should hold the memory of all three in tender affection, for in their heyday their very names brought smiles that indicated their work meant good times to millions; and it is owing to their conscientious endeavors and the huge sales of their records that the connoisseur is able to enjoy his album sets and long-playing discs today.

In the Next Issue:

Along The Memory Trail

By FRANK DORIAN

Johann Strauss, The Waltz King

By JAMES HADLEY

JOHANN STRAUSS has been universally acclaimed as the world's greatest genius in the realm of the dance; here, indeed, he is without a peer, and reigns supreme.

"It would be difficult—if not impossible—to exaggerate the hold that the music of the Strauss family has taken on the Viennese mind", says a writer, in the "Berlin Tageblatt". "To speak of Vienna is to evoke the memory of Johann Strauss, the Waltz King. Never before has a hero been so absolutely identified with his native city . . . beautiful and fascinating Vienna, past which flows his beloved Blue Danube. The most famous waltz ever written bears the name of this historic river."

Strauss' method of composition was subject to no rule or method, and was wholly characteristic of the man. His musical ideas came to him anywhere and everywhere. No matter how weighty the proposition that occupied him at the time, he was never too much absorbed to jot down a suggestion for future reference. The moment a melody came into his head, down it went on a scrap of paper. It might be on a menu-card in a café, on the margin of a newspaper, the back of an envelope, or, as was frequently the case, on his shirt-bosom or cuffs. This haphazard method was recognized, and provided for, by his wife, for his apartment was strewn with pads of paper, in every possible and impossible place, where they could be pounced upon without a moment's delay. Strauss, himself, appears to have had, if anything, a preference for his cuffs, as a medium for preserving his sudden inspirations. One night, with the refrain of a verse by a now half forgotten poet, Carl Beck, ringing in his ears—An der Donau, an der Schönen blauen Donau—Strauss conceived the basic idea of the music. There was no convenient pad of paper at hand, so he sketched the theme on his cuffs, and The Beautiful Blue Danube was nearly lost to the world by a too officious chambermaid who sent the shirt on which it had been sketched to the laundry before Madame Strauss had, as was her custom, copied the musical gems jotted down on the linen. Fortunately, the ever-watchful mistress discovered the mistake before it was too late.

Before her marriage to the Waltz King, Madame Strauss had been an opera singer—Henriette (Jetti) Treffz. The wedding took place despite his mother's protests and prayers; she had violently opposed the match from the very outset.

Though much older than her husband, Jetti was a woman of striking beauty, and much personal charm. Her dramatic talent was considerable, and her influence in the world of art and finance proved to be of great assistance to her husband; indeed it was to his wife that Strauss owed a large measure of the success that marked his early professional career. He was fortunate in possessing a mate who was so greatly absorbed in his professional life, for some of the wives of great musicians seem to have been very unmusical. Mme. Offenbach heartily detested music, and would, if possible, leave the room when anyone sang or played. Madame Verdi never, under any circumstances whatsoever, could be induced to attend the opera. She often quoted the famous word of Beaumarchais:—

"Ce qui vaut pas la peine d'être dit, on le chante". (What is not worth saying, one sings).

Madame Gounod was a most devout member of the church, and considered that her husband did very wrong to compose anything for the stage.

Mme. Strauss had an excellent business sense, and, among other things, wrote to her husband where he was giving concerts in St. Petersburg, in the late '60s:—

"It would be well, I think, if you could always manage to introduce, in your own clever fashion, some part of the national hymn beloved by the sovereigns of the country in which you happen to be playing."

Strauss, who had a keen sense of humor, wrote back:—

"Your idea is a good one, but to follow it is not so easy as it sounds, for, in this year of grace, Europe certainly presents a cosmopolitan atmosphere in royalty. England is ruled by a Hanoverian. Russia is governed by a German Czar and a Danish Empress, Germany has an English Crown-princess; France

a Spanish Empress, and Sweden a French king and a German queen."

The epoch of the Strauss master waltzes began with the Blue Danube, op. 314, "the waltz of all waltzes, which has been aptly called a second Austrian national hymn, by the side of Haydn's "Gott Erhalte Franz der Kaiser".

"On the Beautiful Blue Danube" was originally written as a male chorus, and when first heard in Vienna in 1866, was received with indifference. Strauss was finally prevailed upon to re-write the "Blue Danube" as an instrumental waltz. When it was played in this revised form, by the Strauss orchestra, it met with enormous success and since that time it has been universally recognized as the greatest waltz ever composed.

But the "Blue Danube" commands additional and especial interest because it is the first vocal waltz written by Strauss, the first, that is to say, with parts for chorus as well as for instruments, thus making in the Waltz King's career the point of transition from his earlier work in the field of pure dance-music to his later triumphs, after 1870, as a composer of light opera.

Brahms was an admirer and intimate friend of the Waltz King, and when he was asked to place his name upon the autograph fan of Madame Strauss, he wrote the opening measures of the "Blue Danube", and added:—

Alas! not by me,—

Johannes Brahms

Strauss himself had no especial regard for the waltz; he estimated it simply as one of many. He could never comprehend its subsequent popularity. His publisher, Spina of Vienna, became rich from its phenomenal sale, though the composer benefited but little. The title of Strauss' famous waltz contains an assertion that is evidently considerably removed from the reality. A scientist has taken observations during the year 1898 on the different colors presented by the celebrated river. He has shown that on eleven days the waters of the Danube were brown; on forty-six days yellow; on fifty-nine days muddy green; on forty-five days clear green; on sixty-four days yellowish green; on sixty-nine days steely green; on forty-six days emerald green—but *blue* . . . never once!

There are two recordings of this famous waltz that occupy a place of honor in my regard. The first is from the "Vox" Company, of Germany. It will require to be specially imported, as I am quite sure that it is not possible to obtain it in the United States. This masterpiece is presented upon both sides of two twelve-inch disks, without any cuts;

Nos. *01896G and *01897G. This is easily my first favorite. It was ordered through the H. Royer Smith Co., of Philadelphia. If anyone desires to hear the "Blue Danube" for once played as the composer intended, let him listen to this complete recording, by the orchestra of the Berlin Staatsoper, under the magic baton of Erich Kleiber.

Another interpretation — an extremely "personal" reading, and of an intensely individual character—is the version of the "Blue Danube" as played by the Philadelphia Symphony Orchestra under the leadership of the inimitable Stokowski, (Victor 6584). Its "different" quality intrigues me greatly, but its departure from certain accepted traditions has evoked a storm of protest in many quarters.

Considerably more complete—though much cutting was unavoidable, since it is impossible to give the waltz in its entirety upon even two sides of a 12-inch disk—is the recording by Felix Weingartner and Royal Philharmonic Orchestra (Columbia 50084-D). It is a memorable and electrifying reading of the immortal Strauss waltz, and, even in its abbreviated condition, is a gem of the first water.

And now comes an interesting question: Is there a single Strauss waltz that has ever been recorded, complete, in America? By "complete", I mean recorded with the Introduction, Waltz-section and coda. I doubt it greatly, and unless a Strauss Waltz is heard in its entirety, it is safe to say that it has practically never been heard at all. What a loss it is to the many—I might truthfully say the *most*—music-lovers who have no idea of the beauty of these Introductions—veritable tone-poems. Of all those who love the superb "Wine, Woman and Song" waltz, how many are there who could play, hum or whistle even half a dozen bars of the Introduction? Yet this little overture, if played with the requisite grace and sincerity can be as polished and romantic as Mozart.

There are many recordings of this waltz-classic. Columbia offers a version by the Jacques Ensemble (C-50058-D). The Victor Company lists two interpretations; one paired with the "Blue Danube", both beautifully sung by that past-mistress of bel canto, Madame Frieda Hempel, (6162); the second being played by Frederick Stock and the Chicago Symphony Orchestra (6647).

These records possess qualities of striking merit and may be regarded as valuable additions to the library of recorded music if one finds it possible to ignore the fact that only half the waltz is given—to me, this is the unpardonable sin.

Far transcending any of these in artistic interest and importance is the magnificent recording of "Aimer, Boire et Chanter" (Wine, Woman and Song) played by a Symphony Orchestra under the direction of the great Bodanzky. It occupies both sides of a twelve-inch disk, and includes, of course, the beautiful Introduction. It is listed by the French Odeon Company (170079).

This waltz is novel in its construction. There is an elaborate miniature overture—an "Introduction" of 137 measures. The waltz-section consists of four members, with the customary two melodies in each. The "coda" is brief, consisting of only eleven measures.

A noteworthy addition to a Strauss collection is the "Morgenblätter" (Morning Journals) Waltz, op. 279. With the exception of a few bars from the Introduction (regrettable, but not especially noticeable in this case) the waltz is given complete, on two sides of a twelve inch record. The admirable coda (or Finale) is given without cuts: it is easily one of the most brilliant and beautiful in the entire Strauss repertoire. This fine waltz—one of his very best—is associated with his only Paris experience. Strauss had composed "Morgenblätter expressly for the famous "Concordia" Ball. For this same occasion Offenbach had also written a waltz, his dance being called "Abendblätter (Evening Papers). At that time, the Offenbach craze was at its height, and, as a result, his waltz was received with greater enthusiasm. Strauss, not accustomed to being overshadowed by anybody, or anything, was reduced to despair and, finally, tears—one of the very few times in his life.

It was in January, 1864. "This black night", writes Strauss, "will remain long in my memory".

The "Morgenblätter" waltz has been played in perfect style by the inimitable Edith Lorand and her orchestra. It comes from the Parlophon Company (P 1705) and was imported for me by the Gramophone Shop. It is of the old acoustical recording.

Strauss would have quickly dried his tears could he have looked into the future, for, to this day, his "Morgenblätter" is heard everywhere on concert programmes, and the Offenbach waltz has long ago been lost in the "evening" of oblivion.

Some recent importations have interested me greatly: 01973 "Kunstlerleben", (Artists' Life) waltz—; 01951 "Wiener Blut" (Vienna Temperament), and "Frühlingstimmen" (Voices of Spring), 01952. These three waltzes by Johann Strauss are listed by the "Vox" Company. They each are recorded on two sides of a twelve inch record, and are

played by the Tino Valeria Kunstler Orchestra. The foreign firms would appear to have more consideration for the composers than we in the United States, for, where it is at all possible, they record the composition complete—or nearly so. They are acoustical recordings.

The waltz "Frühlingstimmen", originally composed for orchestra, was later provided with a German text, by Richard Genée, a favorite Viennese composer of operettas—notably the brilliant and captivating "Nanon"—and the author of many clever operetta librettos. The text was afterward translated into Italian. The words, which celebrate the coming of Spring, were written primarily to make the waltz possible of performance by vocalists, and are not essential to the appreciation of the music. The Odeon Company lists a piano solo version of this waltz, performed with notable technical perfection, by Karol Szreter (3216). Personally, I abominate these dis-arrangements, but they have many admirers, and it would be difficult to imagine a more favorable vehicle for the display of Mr. Szreter's impeccable virtuosity.

(To be continued in the next issue)

An Excellent Business Opportunity

Representatives and Advertisement and Subscription Agents for the Phonograph Monthly Review are wanted for cities where as yet there are no representatives. Write to the Business Office, for details.

**THE PHONOGRAPH
PUBLISHING CO., Inc.**

69 Marion Street

MEDFORD

MASS.

Reviews of New Records

By OUR STAFF CRITICS

ORCHESTRAL

Brunswick

FRANCK: *Symphony in D minor*, played by the LAMOUREUX ORCHESTRA, PARIS, conducted by ALBERT WOLFF. BRUNSWICK album set No. 27 (4 D12s, Alb., \$6.00).

Considering that in recent years the Franck symphony has run Beethoven's fifth and Tchaikowsky's "Pathétique" a close race for first honors on symphonic request programs, it is surprising that there have not been more—and better—recorded versions issued. This is the first in several years and brings the total of American released sets up to three. Stokowski and Gaubert, like most conductors, stressed the mystical and lyric elements of the work. I had looked for a more dynamic reading from Wolff and while his performance does not possess the abounding vitality of Monteux' concert reading (the best that I have ever heard), it undoubtedly is more roundly forceful and sturdy than either of the two earlier recorded versions. Wolff emphasizes the weight of the work, however, rather than the energy. The massed orchestral tone throughout is notably dark, muscular, and broad. The recording is faithful, effectively transmitting the somewhat sombre but well shaded tonal color scheme. And for all the weight behind the playing, there is ample lift and sweep. The interpretation is consistent throughout—indeed the work hangs together as an entity better than in most performances—but this involves a loss of lightness in the last two movements, and most seriously a loss of snap and fire in the finale, a failing common to all the recorded sets to date.

Broad, well blended orchestral tone, strong recording, and a consistent interpretative scheme are the present set's most marked characteristics. It has another and decidedly praiseworthy feature: without hurrying the pace at any time (indeed the finale suffers from a lack of fleetness), or making any cuts, Wolff gets the complete symphony comfortably on eight record sides, a very considerable advantage in both convenience and cost.

WAGNER: *Tristan und Isolde—Prelude and Love-death*, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by WILHELM FURTWÄNGLER. BRUNSWICK 90201-2 (2 D12s, \$1.50 each).

Furtwängler's recent Brunswick-Polydor recordings have proved convincingly the old contention that given the opportunity he would rank with the very first flight of phonographic conductors. The *Gazza Ladra* overture of a month or two ago, the discs of

Till Eulenspiegel (issued only in Europe), and the present *Tristan* records mark the attainment of his full stature. He is given the benefit of the most evenly developed and accurate recording that has yet been attained, and in addition he has polished the Berlin Philharmonic to a pitch of perfection where the edge of superiority of the much vaunted American orchestras can no longer be distinguished by even the most patriotic eye. In short, these particular discs are technical and musical triumphs.

The magic pages of *Tristan* have been so dog-eared by many conductors' thumbing that it is hardly surprising that the recorded versions—up to now—have been barely competent at best, and for the most part frankly mediocre. Furtwängler's is quite incomparable with them, a performance superbly proportioned, adapted exactly to the purposes of recording, so that the climaxes, while well restrained, sound infinitely more powerful and dramatic than the most excessively amplified thundering of so many other discs. Furtwängler has planned his smaller details with the same care as the larger ones. He is at once bold and highly meticulous. The exquisitely wrought dynamic scheme, the glowing tone of the strings, and the freshly individualized tone of the wood winds, the smooth blend of full orchestral tone, the attentive accuracy of the playing all reveal the extraordinary care, thought, and illuminative genius he has brought to this performance, unquestionably one of the high water marks of recorded orchestral playing.

Columbia

FRANCK: *Psyché—Symphonic Suite* (5 sides), and *Chorale* (arr. PIERNE) from the "Prelude Choral and Fugue for piano (1 side), played by the ORCHESTRA OF THE CONCERTS COLONNE, PARIS, conducted by GABRIEL PIERNE. COLUMBIA Masterworks Set No. 164 (3 D12s., Alb., \$4.50).

Psyché, a symphonic work for chorus and orchestra is in six movements: *Psyché's Sleep*, *Psyché Borne Away by the Zephyrs*, *The Garden of Eros*, *Love Scene (Psyché and Eros)*, *Psyché's Suffering*, and *Psyché's Pardon*. The three that Pierné plays here, Nos. 1, 2, and 4, are for orchestra alone and form the suite that is usually heard in concert. There have been other versions. Columbia has already issued No. 4 conducted by Defauw (reviewed in the November 1930 P. M. R.), and Coppola has conducted Nos. 1, 2, and 4 for French H. M. V.

The work was written about the same time as the *Symphony in D minor* and echoes the delicate poesy and long lyrical line of the symphony without the larger work's passion and dramatic power. Like *Les Eolides* the music is reflective and warm, soothing to the ear and mind if one does not worry about the

program with its curious mescegnation of eroticism and Christian mysticism. Not great music in the sense that the symphony is great, the typically Franckian idiom alone would make Psyché pleasurable hearing. But there is more than idiom alone here, and Pierné's firm beautifully colored handling of his able orchestra stresses the underlying strength and rich sensuousness of work. Whatever softness and sentimentality there may be in the music is given vital life in this assured reading. Tonally, performance and recording are excellent, a tribute to the musicianship of the players and the skill of the recorders.

The excerpt orchestrated from Franck's great piano work is done in the same sure and lyrical style, but the piece loses something of its bigness of stature in its divorce from the keyboard and its context. Nevertheless, the set should not be lacking in the library of any admirer of the Flemish composer.

WAGNER: *Die Meistersinger—Prelude to Act III, Entrance of the Apprentices, Dance of the Apprentices, March of the Corporations*, played by the ORCHESTRA OF THE CONCERTS COLONNE, PARIS, conducted by GABRIEL PIERNE. COLUMBIA G-67994-5-D (2 D12s, \$1.50 each).

Columbia already had a fine version of the Meistersinger third act prelude, conducted by Max von Schillings, but no one is likely to object to Pierné's able duplication, especially as it is augmented by the gay dance of the apprentices and the noble march of the corporations later on in the act. The prelude takes nearly two sides, the remainder of the second going to a moment or two of the lively trills that usher in the apprentices. Part 3 begins with the waltz music, continuing without break through the preparations for the master singers' procession, and—on the fourth side—the march itself, ending just before the apprentices "Silentium!", the greeting to Sachs, and the rousing chorus, "Wach' auf!" (The vocal parts are omitted in the present excerpts.)

Pierné does best with the expressive prelude; the dance and march lack something in vivacity and energy, but the loss is perhaps atoned for by the fine breadth and color of orchestral tone. A conservative performance, but on the whole a sympathetic and effective one, catching much of the glorious warmth and geniality of what is perhaps the finest music ever composed for the operatic stage.

BEETHOVEN: *Leonore Overture No. 3* (3 sides) and *Ruins of Athens—Turkish March* (1 side), played by the CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, conducted by WILLEM MENGELBERG. COLUMBIA 67987-8-D (2 D12s, \$2.00 each).

This pair of discs has much in common with the *Tristan* pair conducted by Furtwängler and also released this month—both have been hailed abroad with unqualified praise as probably the finest orchestral recordings of the year, both are the first really first rate phonographic versions of their respective works, both represent great conductors at the prime of their powers. The actual recording here is more on the romantic order than in the *Tristan* set; in loveliness of quality it is equal, in realism perhaps inferior, and

I find it a shade less thrilling. As far as performance goes, however, this set could hardly be compared unfavorably to any issued. Less sensational than Mengelberg's memorable Tchaikowsky symphonies, it is better poised, finer textured, and more evenly developed. For sheer poetry and drama there are few overtures to touch the *Leonore No. 3*, but it is seldom that its qualities are fully caught in performance. Mengelberg is at the top of his form here and does both the body and the spirit of the music full justice. A beautifully rounded and planned bit of playing, infused with the vital gusto. For good measure there is a vivacious odd side, a familiar tid-bit played in rousing fashion.

A notable addition the orchestral library, which already has had much to thank Mengelberg for.

JOHANN STRAUSS: *Voices of Spring Waltz*, played by a SYMPHONY ORCHESTRA conducted by FELIX WEINGARTNER. COLUMBIA 50306-D (D12, \$1.25).

Weingartner's Strauss waltz series has been so successful that it is likely to be continued indefinitely. His performance here is rather more incisive than in his earlier waltz discs, but there are the same deft touches in the phrasing. Orchestra and recording are competent but scarcely more; more highly polished playing would have given, Weingartner's practised hand greater scope, but even as it is, one gets a very able version for very reasonable cost.

Victor

SIBELIUS: *Finlandia*, played by the PHILADELPHIA ORCHESTRA conducted by LEOPOLD STOKOWSKI. VICTOR 7412 (D12, \$2.00).

The *Finlandia* disc originally issued in the Victor educational lists was a make-shift at best, now happily replaced with a version of Stokowskian effectiveness. The recording is that of recent Philadelphian releases, rich, strongly sonorous, and the playing is very broad and colorful with sharply heavy accents. But the eloquence of Stokowski's disc of the *Swan of Tuonela* is missing. The conductor and his men spare no effort but that of the spirit. The fire, the spontaneity, and passionate revolt with which Sibelius wrote are missing here. We have a prime exposition of a familiar concert piece, and beyond that the performance makes no attempt to go. Incidentally, can *Finlandia* be complete on two record sides? I have no score available, but unless memory plays me false I should say that there are excisions here.

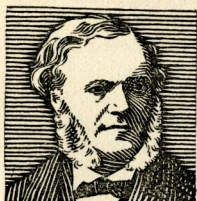
WAGNER: *Tannhäuser—Fest March*, and *Lohengrin—Prelude to Act III*, played by the CHICAGO SYMPHONY ORCHESTRA conducted by FREDERICK STOCK. VICTOR 7386 (D12, \$2.00).

Originally issued as a special release, this lusty disc of two concert favorites is now made generally available. Stock is in his element here and turns out roundly vigorous performances that do not neglect smoothness and richness of tone in the achievement of breadth and pomp. The recording is appropriately energetic. A fine record of its type and parenthetically the first time that the *Tannhäuser* march has been adequately recorded in an isolated version.

R. D. D.

COLUMBIA MASTERWORKS*

— New Issues —



CÉSAR FRANCK: *Psyche* — Symphonic Suite for Orchestra.

Of the many noble works created by César Franck, the symphonic poem *Psyche* may be placed in the first rank. To an old pagan legend, profane in origin, he adapted music that is spiritual, mystical and infinitely charming. From the completed work, which was originally for chorus and orchestra, a suite of four orchestral numbers was later arranged, the three most interesting of which are here given. This music is most characteristic of Franck's latter years and is of that which, in employment of the chromatic figuration typical of the later Franck, unquestionably

forecast the impressionistic developments of the modernists, commencing with Debussy.

Masterworks Set No. 164

CÉSAR FRANCK: *Psyche*—Symphonic Suite for Orchestra. Gabriel Pierné, Conducting Orchestra of the Concerts Colonne, Paris. In Five Parts, on Three Twelve-Inch Records, \$4.50 with Album.

BACH: Sonata No. 1, In G Minor. The unaccompanied violin is the supreme test of the virtuoso. Szigeti meets this test triumphantly, in one of the memorable recorded performances of recent years. Compton Mackenzie, in an editorial in "The Gramophone," says "I am inclined to call this the best violin record I have ever heard." This Sonata by the greatest of classical masters exhibits Johann Sebastian Bach at the very top of his supreme form.

BACH: Sonata No. 1, In G Minor, for Solo Violin. Joseph Szigeti. In Four Parts, on Two Twelve-Inch Records, Nos. 67989-D and 67990-D, Each \$1.50.

BEETHOVEN: Leonore Overture No. 3. The struggle of Beethoven to provide an overture for his unique opera *Fidelio* is historic. Four in all were written for the opera under its original name of *Leonore*. Of these, three were discarded but have survived as individual compositions, the overture number three attaining great celebrity. It is here given a magnificent reading by Mengelberg and his renowned orchestra.

BEETHOVEN: Leonore Overture No. 3. In Three Parts—4th side: Beethoven: *Ruins of Athens: Turkish March.* Willem Mengelberg and Concertgebouw Orchestra of Amsterdam. Two Twelve-Inch Records, Nos. 67987-D and 67988-D, Each \$2.00.

WAGNER: Die Meistersinger. Excerpts for Orchestra. This superb suite presents a number of the most famous portions of Wagner's immortal lyric comedy. There is the beautiful reverie of the immortalized cobbler Hans Sachs, the delightful prelude to the third act ushering in the entrance of the apprentices, and the unique, inimitable music of their dance on the greensward, climaxed by the imposing measures of the great march.

†**WAGNER: Die Meistersinger: Reverie of Hans Sachs; Prelude to 3rd Act; Entrance and Dance of the Apprentices; March of the Corporations.** Gabriel Pierné, Cond. Orchestra of the Concerts Colonne, Paris. In Four Parts, on Two Twelve-Inch Records, Nos. G-67994-D and G-67995-D, Each \$1.50.

†These records are offered for sale in the United States of America and Canada only.



"Magic Notes"

Columbia "NEW PROCESS" **Records**
Viva-tonal Recording - The Records without Scratch



"Magic Notes"

*Reg. U.S. Pat. Office

Columbia Phonograph Co., Inc. New York City

OPERATIC

MAGIC FLUTE—*Aria of the Queen of the Night*, and TALES OF HOFFMAN—*Doll Song*, sung in French by LILY PONS, with orchestral accompaniments conducted by CLOEZ. COLUMBIA G-4054-M (D10, \$1.50).

One got the impression from Lily Pons' debut at the Metropolitan last winter that a sensational new star had flashed for the first time across the operatic horizon. The Metropolitan may have "made" Mme. Pons, but her American debut was only the climax of a career already well established in France. Before her name was known on these shores she was successfully recording for the French Odeon company, and it is from her sizeable list of discs in that catalogue that the present Columbia re-pressing is drawn—to be followed, we hope, by many of the others. The charming doll song from *Tales of Hoffman* and the brilliant aria of the Queen of the Night are well designed to display a coloraturist's talents, with the Mozartian air at least calculated to reveal more than merely gymnastic skill. Mme. Pons sings the Offenbach air competently and with the somewhat dehumanized quality that the nature of the song calls for. But the Queen of the Night's brilliant air draws on her full resources and she responds spiritedly. The spritely music is delivered with a vivacity and clarity that could scarcely be bettered. Cloéz provides a dashing accompaniment and the recording, free from excessive amplification, refracts the purity of the voice undistorted. One of the best of current coloratura recordings and a convincing proof of the genuine merit that lies behind Mme. Pons' sensational success.

MOZART: *Così fan tutte*—*Per pietà, ben mio*, sung in German by FELICIE HÜNI-MIHACEK, with orchestral accompaniments conducted by JOSEPH HEIDENREICH. BRUNSWICK 90205 (D12, \$1.50).

Prof. Kenneth B. Murdock's reviews of the earlier Hüni-Mihacek releases ably stated the vocal and interpretative qualities of this singer, surely one of the finest contemporary artists in Mozartian roles. I find the present disc even more charming than its predecessors. It boasts the same clear recording, the same musicianly singing, the warm tone coloring throughout a tryingly wide range, and the same gracious well poised personality. The aria itself is a magnificent one, a rondo in two parts (each occupying a record side)—a broad adagio and a flowing allegro. Here is music that rings true, it is no frippery vehicle for vocal exhibitionism. Hüni-Mihacek sings it with heart-warming sincerity and grace, the lovely tonal qualities transmitted undimmed by the recording. There are still all too few singers from whom we can expect discs like this.

DIE MEISTERSINGER—*Sieh' Ev'chen!*, *Dächt ich doch*, and *Hat mann mit dem Schuhwerk*, sung in German by ELISABETH RETHBERG and FRIEDRICH SCHORR, with orchestral accompaniments. VICTOR 8195 (D12, \$2.00).

While the complete *Meistersinger* recording hovers on the horizon, a composite album is rapidly being built up on a standard of excellence that sets a high

mark for the future set to live up too. Schorr and Rethberg are names that assure singing of the first order and the present disc does not disappoint. The excerpts chosen are both delightful. The first is the tranquil opening of the fourth scene of Act III, the half-jesting dialogue over the shoe that is too wide and yet pinches, and Sachs' shrewd leading up to Walther's song. (The side ends on Sachs' last words before Walther begins.) The second side takes up the music at the close of Walther's song with Sachs' spirited monologue on a shoemaker's lot. Eva bursts into her dramatic song of thanks to the wise and kindly cobbler. The pulse of the music slackens, ending on the melancholy echoes of *Tristan* accompanying Sach' "Mein Jind, von Tristan und Isolde kenn' ich ein traurig Stück." The orchestra is smoothly, yet richly handled, the tonal qualities nicely echoing these of the soloists. Schorr's Sachs is too well-known to require further praise; and Mme. Rethberg's Eva is no less charming. Incidentally her solo on the second side is one of her finest bits of recorded dramatic singing. If a complete *Meistersinger* will eventually be built up from separate discs of this merit it will be worth waiting for.

KALMAN: *The Circus Princess*—*Zwei Märchenaugen*, and SIECZYNSKI: *Wien, Du Stadt meiner Träume*, sung in German by RICHARD TAUBER, with orchestral accompaniments conducted by ERNST HAUKE. COLUMBIA G-9044-M (D12, \$2.00).

Two warmly sentimental Viennese airs to which Tauber's style is so perfectly adapted. The Kalman song (is it not from the "Gypsy Princess" rather than the "Circus Princess?") is done in very restrained fashion, while the fine Sieczynski air is sung more broadly.

DELIBES: *Lakmé*—*Sous le dôme épais* (Act 1), sung in French by GERMAINE FÉRALDY and ANDRÉE BERNADET, and SMETANA: *The Bartered Bride*—*Si pur amour, si doux serments* sung in French by GERMAINE FÉRALDY, orchestral accompaniments conducted by ELIE COHEN. COLUMBIA 50307-D (D12, \$1.25).

Mlle. Féraldy and Bernadet sing the first act duet between Lakmé and her slave, Mallika, in gracious fashion, with a careful ear to the even blending of the two pure light voices. The Smetana air affords Mlle. Féraldy rather more dramatic scope; clean unaffected singing backed up by Cohen's invariably competent accompaniment make this a worthy addition to the slowly growing list of *Bartered Bride* recordings.

SONGS

MEYER-HELMUND: *Das Zauberlied* and *Rokoko Liebeslied*, sung in German by RICHARD TAUBER, with orchestral accompaniments conducted by DR. WEISSMANN. COLUMBIA G-4053-Mx (D10, \$1.50).

Another Tauberian lesson in the art of transforming slight songs into irresistible concert performances. The magic of the first song lies almost entirely in the singer's presentation, but the charming, haunting air of the rococo lovesong gives Tauber unsurpassed op-

portunity for the full exposition of his vocal sorcery. This is real musical enchantment, the apotheosis of a salon song into a piece of music literally unforgettable. Recorded music is fortunate indeed to have a Tauber in its ranks. The potency of his appeal cannot be missed by the man in the street nor fail to command the liveliest admiration of the professional musician. If ever a record deserved widespread popularity, this is it.

C. C.

INSTRUMENTAL

Piano

WAGNER (arr. LISZT): *Spinning Song* (from "*The Flying Dutchman*") played by ALEXANDER BRAILOWSKY. BRUNSWICK 85005 (D10, \$1.25).

With the exception of a recent Scharrer record (the paraphrase on the *Rigoletto* quartet) there have been very few discs of the once ubiquitous Liszt operatic arrangements. The disappearance of many of them is hardly to be regretted, but they are not all of the showy bombastic type. The Schubert and Wagner transcriptions still rank with the finest keyboard arrangements. Brailowsky is at once a shrewd and a sincere musician in endeavoring to bring them back to public favor. We have already had a good vocal version of the *Spinning Song*, but it is surprisingly effective in the piano version, especially as played here. Brailowsky keeps the music flowing briskly and smoothly, yet never forgets that it has been translated into a purely pianistic version. The recording is good and the performance marked by greater care and conviction than Brailowsky usually gives. One anticipates the American release of Liszt's astounding transcription of the *Tannhäuser* overture which Brailowsky has recorded in Europe.

CHOPIN: *Nocturne in E flat*, Op. 9, No. 2, and *Mazurka in C sharp minor*, Op. 63, No. 3, played by IGNACE JAN PADEREWSKI. VICTOR 7416 (D12, \$2.00).

One wishes that Paderewski too would search the older repertory for novelties, but along with his recent Dubussy discs it is only to be expected that he should go back to re-record the popular favorites in his acoustical lists. The perennial E flat Nocturne is played rather stiffly and with great seriousness, even to a roundly dramatic climax. The mazurka evidently fires Paderewski's imagination more strongly, and its performance is much more alert and vibrant.

Violin

DRDLA: *Serenade*, and DRIGO: *Serenade*, played by MISCHA ELMAN, with piano accompaniments by CARROLL HOLLISTER. VICTOR 1538 (D10, \$1.50).

Elman gives even these familiar serenades the full measure of his polished and assured style. Hollister's accompaniments are likewise brisk, clean, and sure.

BACH: *Sonata No. 1 in G minor* for solo violin, played by JOSEF SZIGETI. COLUMBIA 67989-D and 67991-D (2 D12s, \$1.50 each).

Constant hearing of stringed instruments in ensemble has all too successfully dulled the ears of

present day listeners to the simple beauty of unadulterated and unaugmented solo violin tone. Hearing any one of the six Bach sonatas for unaccompanied violin one discovers how much has been lost—as well as gained—by the invariable addition of harmonized accompaniments. There is nothing really strange or anachronistic here. One never gets the feeling that Bach is attempting a musical feat even when he calmly sets the fiddle to the very considerable task of playing a well defined fugue. Nor is there any sense of emptiness and thinness. The listener has no need to imagine a harmonization, for such as needed is amply supplied by the adroitly sketched chordal system. This is lean music to be sure, but gloriously pure, strong, and resilient. One finds a strength and completeness here that is often wanting in works that enlist the efforts of a hundred or more performers.

Bach's sonatas are more closely akin to suites than to the sonatas of later development, but in this particular work there is a greater feeling of unity than in most of the other Bach sonatas. The opening Adagio is rhapsodic, a long florid melodic line backed up sparsely but surely with basic harmonies on the lower strings. The printed page can give scant idea of the effect of the sounded music, but only by following the score can one fully appreciate the firmness and sensitivity of Szigeti's grasp. To follow the niceties of his phrasing, the exactness of his pitches, and the supreme simplicity of his unemotionalized interpretation is a revelation in musicianship reduced to its finest essence. The perfect handling of the pauses alone makes us realize anew that accurate playing of the notes is far from all the musician's task. The Fuga is revelation in more complex musical thinking and execution. No marking of dynamics, phrasing, and accents, however minute, could possibly clarify this diabolically ingenious tonal scheme if the performer did not have an absolutely lucid mental grasp of the movement. The remaining two movements, a touchingly grave Siciliana, and a rousing Presto, are technically much less elaborate, but Szigeti gives them the same precision, musical insight, and well reserved vigor.

As a lesson in the fine art of pure musicianship applied to a single instrument these two discs are the finest in the phonographic repertory. Those whose enjoyment feeds primarily on lush melodiousness, kaleidoscopic harmonies, and dramatic climaxes will find this work too austere for their taste. They may even find it dull! It has no place in a library of saccharine and bombastic war-horses. But for those who delight in getting down to grips with straightforward, heart-felt (but not heart-torn) music, played with the full powers of the most sensitive and best rounded violinist of our or any generation, will find this work one of the most genuinely thrilling experiences that phonography can boast. Columbia honors itself as well as us by recording and releasing it.

POPPER: *Dance of the Elves*, and ANDRE BLOCH: *Maisons de l'Eternité*, played by MAURICE MARECHAL, with piano accompaniments by MAURICE FAURE. COLUMBIA 2532-D (D10, 75).

A title such as *Dance of the Elves* suggests only

the lightly fantastic salon piece, not the stirring, powerful bit of virtuosity that Popper has written. Maréchal, easily the most dynamic of present day 'cellists, plays it with superb gusto, cleanness, and surety. An exhilarating and forceful piece of 'cello playing, recorded with appropriate vigor. André Bloch's piece is in marked contrast, declamatory solemn rhapsody with Hebraic accent, broadly drawn and eloquently played. One admires it, but turns for livelier pleasure to the abounding energy and sportiveness of the Popper dance.

Organ

WAGNER: *Die Walküre—Ride of the Valkyries*, and WIDOR: *Symphony No. 5—Toccata in F*, played by QUENTIN M. MACLEAN. COLUMBIA 50308-D (D12, \$1.25).

Quentin MacLean temporarily abandons his theatre organ novelties to make an energetic bid for more serious honors. Both playing and recording are roughly vigorous with little thought for clarity of detail.

M. L.

POPULAR

The two instrumental discs are Victor 2808 and Columbia 2533-D. The former is issued in connection with the current release of the film, "Spirit of Notre Dame," and couples a powerful performance of the Notre Dame Victory March by the University Band, with one of the late Knute Rockne's talks to his team before a game. This latter is a remarkable document if it is actually genuine, and while the label does not state that it is actually Rockne, I believe that the talk, which is used in the film, is actually taken from a news reel recording made before the celebrated coach's death. The Columbia disc couples a peppy xylophone solo, Clatter of the Clogs, by Rudy Starita, with a surprisingly heavy Mosquitoes' Parade (the Jersey variety) by the London Novelty Orchestra.

From the field of songsters I should mention first Gloria Swanson's debut disc for Brunswick, hits from her film, "Indiscreet." Come to Me is perhaps too thoroughly songful, but If You Haven't Got Love is done in very light and pleasing manner, cleverly accompanied and recorded (Brunswick 6167). Russ Columbo, the current radio sensation, displays a typically honeyed voice and confidential style in Guilty and I Don't Know Why (Victor 22801), Sweet and Lovely and You Call It Madness (Victor 22802). The other Victor offering is Gene Austin's bland Blue Kentucky Moon and Love Letters (22806). Bing Crosby, now a Brunswick fixture, delivers Star Dust and Dancing in the Dark in the heavily suave style that has made him popular. For Columbia there are Ruth Etting, very sad and smooth in Guilty and Now That You're Gone (2529-D); Kate Smith, rich and big voiced, in You Call It Madness and I Don't Know Why (2539-D); and Lee Morse, very plaintive and dark-voiced, in Mood Indigo and Love Letters (2530-D).

In the race lists the best blues are provided by Clara Smith—Unemployed Papa and Ol' Sam Tates—on Columbia 14619-D, Lovin' Sam—Crazy 'Bout My Bozo and New Kinda Stuff—on Brunswick 7218,

and Lena Wilson making a welcome phonographic return with What's Your Price and My Man O' War on Columbia 14618-D.

DANCE

Broadway shows provide the majority of the hit records in current lists. From the "Band Wagon" comes the first pot-pourri record, a medley of gems played by Victor Young and the Brunswick Orchestra in rather routine fashion (Brunswick 6172). I Love Louisa reappears again, this time by Buddy Campbell on Okeh 1513 in a competently spirited performance, as in the coupling, Me. More notable is Fletcher Henderson's zestful version of Sweet Music, coupled with an equally peppy Malinda's Wedding Day (Victor 22775). From the "Vanies" of Earl Carroll come Tonight or Never and Have a Heart played in Reisman's characteristic polished and graceful style (Victor 22794), and Tonight or Never and It's Great to be in Love, played with fair swing and smoothness by the Knickerbockers (Columbia 2526-D). The new George White "Scandals" contribute the most numbers. Life is Just a Bowl of Cherries and This is the Missus are played by Rudy Vallee on Victor 22783, and Ben Bernie on Brunswick 6165. Ted Wallace plays the cherries song on Columbia 2523-D (coupled with a very suave and dark Guilty), and Ben Selvin plays This is the Missus on Columbia 2515-D. All are pretty good, but I think Bernie's bright version has a slight edge on the field, although Selvin does very well and Vallee has a neat imitation of Willie Howard. Vallee's is the only version of the very bland The Thrill is Gone, coupled with My Song on Victor 22784. Selvin also plays My Song, equally suavely, on Columbia 2515-D.

Brunswick: perhaps the best is the ever admirable Casa Loma orchestra in a lively and attractive coupling of It's the Girl and Take It from Me, both played in ingenious arrangements (6159), but Frankie Trumbauer comes a close second with sentimental but interesting versions of Georgia on My Mind and Honeysuckle Rose (6159). Isham Jones plays his own Spain in attractive fashion, coupling it with a pleasing Swinging Down the Lane (6161); Ben Bernie turns in new and quite original arrangements of Me and Sweet and Lovely (6166); the Regent Club plays routine versions of Kiss That You've Forgotten and Just a Dancing Sweetheart (6168); and Abe Lyman give vigorous performances of I Can't Get Mississippi Off My Mind and You Can't Stop Me from Lovin' You (6158).

Columbia: Best is Guy Lombardo's Blue Kentucky Moon and After You've Gone, both marked by superb finish and tone (2528-D), and the same band's coupling of Without That Gal and How Time Can Fly, both played with rather more animation than is usual with the Royal Canadians (2475-D). Paul Tremaine plays a characteristic rhythmic spiritual, When Gabriel Blows his Horn and a more conventional I Wanna Sing (2462-D), and a haunting version of Can't Get Mississippi Off My Mind coupled with a richly sonorous Give Me Your Affection Honey (2510-D). Less striking is Fred Rich is pretty heavy versions of Kiss Me Goodnight and Dancing Sweetheart (2534-D), and again with a more effective If

I Didn't Have You, coupled with the Columbians' very songful As the Time Goes by (2536-D). Ben Selvin does well with an attractive I Don't Want Love, coupled with the Debroy Somers' Band's highly sentimental Girl of a Million Dreams (2537-D).

Okeh: The leaders the Buddy Campbell's catchily swinging versions of I Apologize and Guilty (41518), and the Golden Terrace orchestra's more mannered performance of Blue Kentucky Moon and As Time Goes By (41519).

Victor: The High Hatters give a very original and rhythmic version of Me and a quiet What is it? (22780); Gus Arnheim's Sweet and Lovely is very hushed and poignant, and his Red Red Roses very rich and deep-toned (22770); Bert Lown is conventionally sugared in Sweet Summer Breeze and You Call It Madness (22804); the London Mayfair Orchestra makes the most successful adaption of the bolero rhythm in a powerfully recorded Lady of Spain, coupled with Rudy Vallee's highly methodical Why Dance? (22774); the Troubadours are jauntily infectious in How's Your Uncle? and I Idolize My Baby's Eyes (22803); Blanche Calloway's attractive There's Rhythm in the River is now issued in the regular lists (22641); and Ted Black plays sonorous, nicely colored versions of Now That You're Gone and If I Didn't Have You (22807).

RUFUS

ECHOES

Appearance in This Country of Richard Tauber, Famous German Tenor, Announced by Columbia Phonograph Co., Inc.

Richard Tauber, most romantic and irresistible figure in the vocal world today, is to appear in this country for a concert tour commencing October 28th, on which date he will give a recital at the Town Hall, New York.

Tauber's voice is beyond all question the outstanding vocal instrument of the present generation. He has long been known in Europe as "The German Caruso" and in all his work he revives memories of that great and lamented artist. He is a thorough musician and one of the most versatile of living personalities in vocal music. Attractive of person and with manners of the utmost charm he has conquered wherever he has appeared in Europe—in Paris, Vienna, Prague, Berlin, London and other great centers. In opera and concert he is equally at home, having fulfilled contracts for the former in many parts of Europe. His latest venture into operetta (in Lehar's tuneful "Land of Smiles") has brought him still more universally before the public. His first appearance in America will be one of the musical events of the century.

Though technically an Austrian, having been born in Lintz on the Danube, Tauber is thoroughly German of descent and is the second of the Richard Tauber dynasty. His father, formerly an actor, is now General Director of the Stadt Theatre, in Chemnitz, Germany. The younger Richard was born

with an instinct for both music and the theatre; it was inevitable therefore that he should choose an operatic career.

Through Columbia releases of Tauber recordings this artist is already well-known by the thousands of music lovers of this country. His visit here will be of high importance to those, his many friends.

Richard Tauber Recordings

10-inch—\$1.25

- G-4044-M DEIN IST MEIN GANZES HERZ (from "The Land of Smiles").
IMMER NUR LACHELN (from "The Land of Smiles"). (Lehar).
- G-4045-M NACH DER HEIMAT MOCHT' ICH
WIEDER. (Kromer).
WANDERLIED. (Schumann).
- G-4052-M SERENADE. (Toselli).
MATTINATA. (Leoncavallo). (Accompaniment by Dajos Bela Concert Orchestra).
- G-4053-M DAS ZAUBERLIED.
ROKOKO LIEBESLIED.

12-inch—\$2.00

- G-9039-M TALES OF HOFFMAN: Ha wie in meiner
Seele entbrennet. (Offenbach).
TALES OF HOFFMAN: Es war einmal
ein Hofe.
- G-9040-M ZIGEUNERWEISEN. (Borganoff).
AN DER VOLGA. (Accompaniment by
Dajos Bela and His Orch.)
- G-9041-M AY-AY-AY! SCHLAF EIN, MEIN
BLOND-ENGELEIN.
SONG OF INDIA. (Rimsky-Korsakov).
- G-9042-M VON APFELBLUTEN EINEN KRANZ
(from "The Land of Smiles").
WER HAT DIE LIEBE UNS IN'S HERZ
GESENKT (from "The Land of Smiles").
(Lehar) (second selection tenor and soprano
duet—Richard Tauber and Vera Schwarz.)
- G-9043-M DIE BEIDEN GRENADIERE. (Schumann).
DREI WANDERER (Hermann).
- G-9044-M ZWEI MARCHENAUGEN (from the Op-
eretta "The Circus Princess").
WIEN, DU STADT MEINER TRAUME.
(Sieczynski).

MASTERWORKS SET NO. 90

Schubert: Winterreise—Song Cycle—12 selected songs
Richard Tauber

6 10 in. records, in album, \$7.50

Memories

In the introduction of the RCA Victor's new instrument and new "program transcriptions" at its dinner several weeks ago, a review of the various

stages of records and machines—they call them “instruments” now, following (sic) the custom of one Edison, who always insisted on calling his phonographs “instruments”—was presented.

Beginning with one of Berliner's first models and proceeding through the familiar household victrola of twenty years ago, the audience was hushed as the voice of the divine Caruso rang out in “Ridi, Pagliaccio!”

Acoustic recording, to be sure, played on a pre-orthophonic instrument, but somehow or other superb. That's the way of Caruso records. They “sound” on any machine, because his was the voice supreme. And while that heart breaking bit filled the air, one of the guests of honor sat with an expression on his face that was affecting. He was moved, visibly, by the great voice more than anyone else in the gathering. He had sung Tonio countless times to Caruso's Canio; had shared his triumphs with him, rejoiced in the ovations which followed every performance of that arioso, just as Caruso often applauded him as he came back again and again from before the curtain after the Prologue. They were very great friends. Today the one who is alive, singing and teaching among us, cannot hear the voice of his departed *amico* without tears welling up, recalling to him their days at the Metropolitan.

I speak of Pasquale Amato.

New Victor Needle

I have not yet had a chance to sample both types of the new Chromium needles that Victor is issuing, and which were announced in my article on the long playing records in the October P. M. R., but I have sampled one type, that adapted to old style records.

The needles come six for a quarter, packed in an ingenious manner in a sort of cardboard folder similar to that used for paper matches. The folder is cellophane wrapped (sign of the times!) and bears a notice in English and Spanish to the effect that the new needles are to be used like steel needles, except that they are never to be re-used after they have been played and then removed from the pick-up. Used with care, and left continually in the pick-up, it is supposed to play from 75 to 100 records, and indeed I have used it on some 60 or 80 record sides without appreciable degeneration of tone quality. The needle's worst defect I should say is a small but quite noticeable augmentation of surface noise, but in clarity and well restrained strength of tone they seem wholly admirable. I have not yet had an opportunity to test for record wear. They are unquestionably a great convenience, unsurpassed for playing popular records, and if they prove to be as kind to record wear as they are to tone, they should be equally valuable for use with symphonic recordings.

OBSERVER

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters to CORRESPONDENCE COLUMN, THE PHONOGRAPH MONTHLY REVIEW, 69 Marion St., Medford, Mass.

Lilli Lehmann and Jean de Reszke

Records to be available

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have received notification from the Gramophone Shop that my suggestion to them regarding historical pressings was to be considered. They will soon offer Lilli Lehmann pressings to the American public and the Columbia Company has promised to press up the Edouard DeReszke discs. They are endeavoring to obtain the early Columbia recordings of Joseph Jefferson's recitations from *Rip Van Winkle*. I have written to Parlophone regarding pressings of Jean deReszke, Ernest Van Dyck, Victor Maurel and Victorien Sardou and if they are available the Gramophone Shop will undoubtedly handle them. Anyone interested in these discs should write either to me or to the Gramophone Shop.

Bridgeport, Conn.

WILLIAM H. SELTSAM

Ravel Admirer

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I should like to take issue with W. T. B. in his estimate of the current Koussevitzky version of Ravel's *La Valse*. This composition happens to be a particular favorite of mine and I know all the recordings quite thoroughly. Marvellous as the actual recording of the new set is, I must confess that I am totally unable to echo W. T. B's ecstatic hymn of praise over the interpretation. That it is wonderful orchestral playing, lovely tone qualities, and a well-worked out and consistent reading, no one can deny. But I feel that its very smoothness and polish lose a great deal of the ferocity and savage energy of the work which give it so individual and distinctive a character. In this respect at least, the earlier Victor version conducted by Albert Coates was much the superior. The recording and orchestral playing were not as good, but the angularity and ruthless forcefulness of the interpretation were far more striking, and to my mind far more true to the nature of the music.

Incidentally, I have heard Ravel himself conduct *La Valse* and as I remember his performance it was much more like that of Wolff than any of the other recorded versions. I agree with W. T. B. here, however, that this type of reading makes the work little more than a very effective concert piece, and loses entirely the real significance and power of the music.

Ravel has been given splendid attention by the recording companies lately, and practically all of his more important works are now available on discs. But there is one very serious omission: the first *Daphnis et Chloe* suite which to my mind is just as good if not better than the more famous second suite, and entirely undeserving of neglect to which the concert and phonographic popularity of the second suite has subjected it. I consider the *Daphnis et Chloe* music—judging from these two suites—the finest that Ravel has written, and I should very much like to make an acquaintance with the complete ballet score, including the choral parts that the composer considers so important (he objected strenuously to a performance of the ballet in which these vocal parts were omitted). Now that we have long-playing records, isn't there a possibility of the complete ballet being recorded, preferably under the direction of the greatest Ravel interpreter: Pierre Monteux?

Providence, R. I.

"RAVELIAN"

A Suggestion

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Just a suggestion for a set of the new long playing records. I think of no other single concert I should rather have transcribed in permanent form on discs than that given by the Philadelphia Orchestra on Monday evening, October 12th, and broadcast by the Philco people. Dr. Stokowski selected for his program a group of works by pre-classical composers that to my mind gave greater pleasure than any other symphony concert I have ever heard. Monteverdi, Lulli, Vivaldi, Purcell, and Rameau have as yet been sparsely represented by recordings. Not only should the works Dr. Stokowski played be recorded (and of course in his own orchestral arrangements), but advantage should be taken of the new type of records to record this program in its entirety and continuity.

The radio commentator made one curious "break" that deserves correction. He referred to the Purcell "Trumpet March" as though it were something that Dr. Stokowski was the first to discover and re-orchestrate from a MS. in the British Museum. I'm sure Dr. Stokowski has no idea of giving any such impression. The work under the title of "Trumpet Voluntary," arranged for modern orchestra by Sir Henry Wood, is well-known in England and has been recorded for the Columbia Company by the Halle Orchestra. It has also appeared on American orchestral programs, probably in the same Wood arrangement. Off-hand, the Stokowski arrangement struck me as simpler and on the whole more effective.

Buffalo, N. Y.

R. A. L.

Corelli's Sarabande

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In an article on odd side recordings in the September issue, I wrote in very high praise of a Corelli Sarabande, conducted by Arbos, on the last side of the Bach suite in D major (Columbia). A friend has recently called my attention to the fact that there is a Spanish Columbia disc which couples this recording of the Sarabande with the other two numbers from the same Corelli suite. The suite as a whole is so delightful (the gigue is one of the most charming ever written), and Arbos plays it so well, that I hope

it may find American release as an individual disc. The present Sarabande is so fine it arouses our desire for "more"!

Lexington, Mass.

KARL WENDELL

"Harry MacDonough" Records

Your memorial article on Mr. J. S. MacDonald interested me a great deal and aroused my admiration for the work of a man who evidently has contributed so much to the phonograph. As a comparative novice to phonography I was not familiar with Mr. MacDonald's work, either as an artist or as a recording director. Perhaps you or some informed reader can suggest a few of the "Harry MacDonough" records and also a few of the more celebrated discs for which Mr. MacDonald was recording director, so that I may have him adequately represented in my record library.

Seattle, Wash.

"POST-ELECTRIC PHONOPHILE"

Low Brow and Proud of it

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have read in your paper and others a hundred and one reasons why the phonograph and records are having a hard time of it in winning new converts and in doing business for their manufacturers. I admit that the lack of a long-playing record, the rapid changes in instrument models, the depression, etc., have all had a lot to do with the present unsatisfactory state of affairs. But there is another reason. It is the vital one and until it is taken into consideration the phonograph, no matter what kind of new records it invents, will never make a real popular appeal. Phonograph admirers continue to decry the radio, but in this point they had better take a tip from the radio and remember that after all records must be sold to a wide public and that when material is chosen that is entirely over that public's head, there is going to be mighty little money in the business.

In other words, records have become altogether too highbrow. They may appeal to professors and music students and the so-called intellectuals and modernists, but they have mighty little appeal to the man in the street. Why should he buy records of music he can't understand and wouldn't like if he could when he can get real entertainment over the radio? Think it over, Mr. Manufacturer!

It used to be that we got records of delightful light overtures, pot-pourris, Victor Herbert operettas, and all the old familiar music that has stood the test of years and which still appeals to the average person better than anything in the modern repertory. I have been listening to some of the recent records, things like Stravinski's Psalms, which are just about as dull and complicated as his famous Rite of Spring was noisy and ugly. Ravel's Waltz, a tantalizing echo of a good Strauss waltz lost in a musical fog of dissonance and noise. Chamber music galore, interesting to students and specialists perhaps, but deathly dull to any ordinary human.

When one of the old favorites does come along it is roundly panned by the critics. Your Sibelius expert crabs because a few measures were cut out of a work only a few people ever heard of before to

make room for a real piece like the Valse Triste. Popular singers like Morton Downey, Gene Austin, Kate Smith, etc. who delight millions over the radio are sneeringly referred to as "suave," "saccharine," etc., whatever those terms are meant to imply.

Get back to real music, find singers like Caruso and McCormack and some good comedians, and watch the phonograph and records "come back" and make money!

Brooklyn, N. Y. "LOW BROW AND PROUD OF IT!"

Mr. Walsh Again

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I believe that you should make mention of the death of Mr. S. E. Levy, of Shanghai, China, whose contributions were a feature of the Correspondence Columns a year or so ago. In a letter received from Mr. F. Fujita, of Tokyo, Japan, he informs me that Mr. Levy's brother, Mr. D. E. Levy, wrote him that his brother died some time ago. No details were given as to the cause of death or as to the date, but Mr. Fujita says he understands that Mr. Levy's valuable collection of recording catalogs, dating back to the '80's, has been destroyed. This is deplorable, if true, for Mr. Levy, besides being probably the world's foremost authority on old records, had also what was generally regarded as the finest collection of catalogs in existence.

In the same mail I received news of the death on September 25th of Mr. Henry McK. Rothermel, who was killed in a traffic accident at Reading, Pa. Mr. Rothermel was a valued correspondence of mine and only a few days ago submitted to "The Gramophone" an article giving a complete list of every record made by Nellie Melba, together with an analysis of the merits of each. It is to be hoped that the article will be accepted and published. Mr. Rothermel had 96 of the 98 records made by the diva and was probably better acquainted than any other collector with their merits and demerits. His article was the fruit of some eight months of research and it certainly should see publication somewhere.

And here may I make a plea for assistance for another great old-timer? Mr. Byron G. Harlan, 4 Lawrence Avenue, West Orange, New Jersey, the tenor of the famous Collins—Harlan comedy combination and indubitably one of the dozen best known of the historic "popular" artists, is planning to give a series of radio programs, based on the duets which he and Mr. Collins recorded from 1902 to 1924. How he is to obtain these records, so that he may have his old songs recalled to mind, is puzzling the comedian; and it has just occurred to me that many of the readers of the REVIEW may have such numbers which they will be willing to turn over to him, either as a loan or a gift. Mr. Harlan's work for a quarter of a century meant good times and harmless amusement to millions, and if those who can help him now will do so they will not only have his gratitude but be doing a commendable action. I have sent him 33 myself.

Marion, Virginia

ULYSSES J. WALSH

Another Benedict Miscellany

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The gladsome news about the new long playing records has left us both delighted and stunned. At this moment we know so little about them that it seems a bit early to make any intelligent comment, but some thoughts have arisen over the different problems which now will confront gramophiles. There is the question of machines. Like some of the old timers, my Credenza still is doing heroic service for me, but I am now left behind. This is a matter of adjustment which will have to be taken care of in the near future. The greater amplification required for the new records may not produce the finest results from a musical standpoint on all electric machines and the new combination instruments now being put on the market, while probably better suited for the purpose, are sold at a price which is just as high as the previous models. Our dreams of obtaining up-to-date instruments at a price permitting all to take proper advantage of the new records are still unrealized.

It is a fine thing that the manufacturers can issue their standard records on the new discs by the dubbing process. This will serve to build up a repertoire of fine numbers to attract those who will be for the first time joining the ranks of steady record buyers. No doubt many of our present recordings are good enough to serve in the new medium, but my own fears are aroused, perhaps needlessly, that many of the errors and inartistic accomplishments of the past will be perpetuated. I refer to the ruthless cutting of the greater masterpieces. When the new records were announced I was overjoyed to think that from now on we could be assured of artistic adherence to the music, but when I see the Beethoven Symphony No. 4 in the new list and realize that its seven sides were not a full presentation of the score, misgivings arose. The Columbia set of this work took ten parts, so I cannot be blamed for my fears. I do hope that the very reasonable price will produce sales so enormous that improved duplications may be brought out in the future and thereby satisfy the exacting demands of those who know their music well. Perhaps it is not too much to expect that our Wagnerian repertoire will now be remade without the old brutal cutting.

While the old timers will rush for the new records, I am sure they will not discard their old ones so soon. This would involve too great a cost and the real gramophiles will not make radical changes to the extent that will be indulged in by those who have less regard for the music than for the mechanical aspects of the new recordings. The people with large expensive collections will rather seek to buy numbers not previously issued. I imagine there will not be many who would throw out valuable numbers and replace them by the identical ones done by the new process. There always will be room for some of the old disks, particularly short numbers. I see no need to discard those which take one or at most two sides to play and buy them again pieced together with three or four others, some of which I may not fancy. I notice that Victor's new list leaves off some of the odd sides which formerly graced their album sets. This is a good idea and presents a fine opportunity for issuing them on the old process. This will prevent the dupli-

ation which attended the Scherzo from the Midsummer Night's Dream, this piece having appeared in about three Victor sets.

There is nothing to do now but sit back and await with interest the wonderful developments and trust that the old complaints will be eliminated and that the recording companies will feel it their duty to satisfy artistic demands and do their utmost to build up a larger clientele for their output.

EMIL V. BENEDICT

Congratulations

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Congratulations on having attained your fifth birthday! With the Phonograph in its sixth year and the British "Gramophone" having issued its hundredth number, the progress of recorded music and gramophone instruments goes forward with the indefatigable aid of two splendid periodicals. I am an old reader of both and find them of constant value and very genuine pleasure.

Bermuda

A. R.

Phonographic Contest

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have not seen any comment in your journal on the results of a notable phonographic contest in France, where the French weekly, "Candide," awarded prizes totally 25,000 francs in the first of an an-

nual series, "Le Grand Prix du Disque." The jury, which included such celebrated musicians and critics as Ravel, Charpentier, Vuillermoz, and Sordet, awarded prizes to the following records, some of which have been released in America also. Orchestral—Debussy's *L'Après Midi d'un Faune*, conducted by Straram (Columbia); Chamber Music—Debussy's *Sonata for Violin and Piano* played by Thibaud and Cortot (H.M.V.); Instrumental—Chopin's *Concerto in F minor* played by Marguerite Long (Columbia), Franck's *Chorale in A* played by Tournemire (Polydor), and Mompou's *Jeune Fille au Jardin* played by Tagliaferro (H.M.V.); Song—*Cavatine* from "Norma" sung by Ninon Vallin (Odeon); Light Music—records by Josephine Baker, Kucienne Boyer, and Robert Marino; Diction—Cocteau's *La Voix Humaine* acted by Berthe Bovy (Columbia), and *Le Cirque* by Bilboquet, the clown.

New York City, N. Y.

G. G.

Attention is called to
THE PHONOGRAPH MONTHLY
REVIEW'S new address:
69 MARION STREET
MEDFORD, MASS.
Tel.: Mystic 0882

For Better Gramophone Music

By OTTO SCHNEIDER

QUITE a number of people substitute a wireless set for a gramophone, not because they prefer wireless, but because they find that the constant purchase of those expensive and fragile discs, which is a necessary complement to the ownership of a gramophone, is beyond their means.

A good deal of experience with regard to the lasting powers of records in the hands of average people has been gained by taking over numbers of them from friends who were giving up. From knowing the idiosyncrasy of each individual from whom a group of records came, from studying their used records, by asking questions, and by making experiments oneself, it has been possible to discover some at least of the avoidable causes of undue record wear. In the following lines some ways of avoiding them will be suggested.

We will start by assuming that the gramophone is a modern one. If it is not, it will pay in the end to change it for an up-to-date ma-

chine because it is the records, not the gramophone, which cost the money.

One of the commonest causes of record wear is using the machine when it is not properly levelled. A portable model will often be dumped down and played on any chair or table. Even a cabinet machine may stand on an uneven floor or with two feet on a carpet and two on boards. It is important to find out what table or position is precisely level and then use only that spot for playing the machine.

The easiest way to do this is to place on the turntable a (preferably old) record with a wide unrecorded area in the centre around the spindle. Wind the machine up and when it is revolving swiftly, gently place the needle down in the centre of the smooth area midway between the spindle and the ends of the grooves. If the machine is level the needle will remain practically where it was placed. If the gramophone has a tilt to the left the

needle will fly across in that direction towards the spindle; if the tilt is to the right it may swing that way and possibly spoil some of the musical part of the record by cutting into the grooves. In either case it will be necessary to level up the gramophone by slipping thin pieces of wood under the case or feet on the side to which the tonearm has a tendency to swing, until, by repeated trials, it is found that the needle remains stationary where it is placed on the blank part of the record when the turntable is revolving. Incidentally, when this is done, there will be much less risk in the future of those accidents due to the needle running across and causing a scratch on the record when starting to play it. A slight tilt from back to front does not do so much harm to records as a sideways tilt in which the needle is pressing all the time into one of the sides of the groove.

It is taken for granted that the owner conscientiously changes the needle after the playing of one side of each disc. Even then, however, trouble may result from mistaken economy or want of knowledge. A needle with a rusty tip, for instance, will plough up the delicate grooves of a record at one playing. Therefore, if the owner finds a forgotten box of needles, the contents of which are becoming rusty, he must never be tempted to use them or even endeavor to pick out what he considers the best.

An amount of rust which can be harmful may be invisible to the naked eye.

A number of expensive records were for all practical purposes destroyed prematurely in a house where the owner and user of the machine was frequently away. The otherwise excellent plan of changing the needle immediately after the playing of a record was adopted. But it turned out that sometimes in winter the tip of the needle left in the machine unused for some days became slightly rusty, with disastrous results to the record played with it. The mere fact of handling the needle to insert it may be the cause of incipient rust, therefore it should not be inserted or left in if the machine is not going to be played for a few days.

With modern gramophones the softest needle of the makes designed for that machine will probably give as much volume or even more than is required in the average sitting room. Records are likely to last longer if the same sort of needle is always adhered to. It is a mistake to use one make or grade one day and another the next, on the same record. If it is found that a certain needle gives the best reproduction of a certain record, then stick a piece of stamp paper on the centre of the rec-

ord on which is noted the sort of needle found to be the most suitable and always use it in future for that record.

Try to use both sides of a disc evenly. There is always a temptation to play only the side which is liked best, with the result that in time one becomes possessed of a disc which is literally half worn out. When playing the "other side" the philosopher can console himself with the reflection that other and perhaps favourite records are being saved.

How many times can a record be played by a careful person without appreciable deterioration? This question it is at present impossible to answer. All we know is that it is possible to use a disc scores of times without detecting signs of wear, just as it is quite easy to destroy the smoothness and finer qualities of a new one by playing with a rust needle or by using an unlevelled machine.

If the above hints of some of the ways in which deterioration can be caused are studied by the novice we shall hear less in the future about the upkeep of records being beyond their means, and we shall all be working in the cause of *Better Gramophone Music*.

IN THE NEXT ISSUE:

Nicholas Andreievitch

Rimsky - Korsakoff

By ADAM WEINBERG

Johann Strauss, The Waltz King

(Conclusion)

SUBSCRIPTION ORDER

Date.....

THE PHONOGRAPH MONTHLY REVIEW
The Phonograph Publishing Co., Inc.
69 Marion St., Medford, Mass.

Enclosed please find money order for \$3.00 in payment for The Phonograph Monthly Review for one year beginning with the.....issue.

Name

Street

Town

Yearly subscription price for
Canada and other foreign
countries \$4.00, postage prepaid

MUSICAL WEST

*The Music Magazine of the
Pacific West*

Published Monthly in San Francisco
Covering the Ten Western States
from Canada to Mexico

The biggest Western Circulation of any
Music Magazine

FREDERIC SHIPMAN, Publisher

Hotel Sutter

San Francisco

Every Number is a Record Number

The Gramophone

Edited by

Compton Mackenzie

Annual Subscription \$3.50—post free

Send for a free specimen copy

THE GRAMOPHONE

10A SOHO SQUARE : : LONDON, W1

LA JOIE MUSICALE

Revue paraissant le 5 de chaque mois
36 Rue Vignon, Paris, France

La Revue française de musique, phono et radio

la plus luxueuse
la mieux illustrée
la plus intéressante
la plus artistique

Foreign subscription rates:

1 year 50 francs, 6 months 32.50, 3 months 17.50

(International money orders or drafts on banks in Paris)

"MUSIC" Orchestral Edition



The First European Orchestra
Monthly

Contains each month a
double-sided orchestration

F. R. VERNEUIL, Publisher

Price: 30c per copy

Send for specimen copy

Annual Subscription Fee:
Yearly \$2.50

Subscriptions booked at the
offices of The Phonograph
Monthly Review, 5
Boylston St., Cambridge, Mass.,
or at Brussels (Belgium), 35
Rue du Forsé aux Loups.

"PHONO-ARTE"

THE BRASILIAN MAGAZINE

OF

MUSIC and PHONOGRAPH

Yearly Foreign Subscription \$2.50

Edited by:

Sergio Alencar Vasconcellos

J. Cruz Cordeiro Filho

Avenida Rio Branco, 112-4° andar

RIO DE JANEIRO

BRAZIL

THE BRITISH MUSICIAN

"The British Musician" (established January,
1926, and able to incorporate the ancient
"Musical News" in February 1929) is pub-
lished monthly from

53 Barclay Road

Warley Woods - Birmingham, Eng.

at the rate of 12 cents a copy (15 cents post
free) or 1 dollar 80 cents per annum post free).
You may have a Specimen Copy for 15 cents.

FONOS

The organ of the
Argentine Fono Club

EDITORIAL COMMITTEE:

Leopoldo Hurtado, Manuel Bettroy, Manuel
Ortiz de Guinea

Yearly Foreign Subscription \$4.00

Viamonte 550—3er Piso

BUENOS AIRES, ARGENTINE REPUBLIC

are you interested in
FRENCH RECORDS?

then read:

MACHINES PARLANTES & RADIO

which contains each month complete lists
of the French recordings and interesting
articles on Phonograph, Radio & Talkies.

Annual subscription \$1.50 - Demand for free specimen
to 15 rue de Madrid, Paris (France)

Brunswick

HALL OF

FAME

INTERNATIONAL

RELEASES FOR THE MONTH OF

NOVEMBER

90197 to
90200
incl.

CÉSAR FRANCK—SYMPHONY IN D MINOR

Complete on four records

LAMOUREUX ORCHESTRA, PARIS

ALBERT WOLFF, Conductor

Recorded in Europe
PRICE \$6.00
Complete with album

90201
90202

WAGNER—TRISTAN AND ISOLDE—Prelude—Three Parts

ISOLDE'S LOVE DEATH—Parts I and II

THE PHILHARMONIC ORCHESTRA, BERLIN

WILHELM FURTWÄNGLER, Conductor

Recorded in Europe
PRICE \$3.00

90203

MOZART—COSI FAN TUTTE—PER PIETA, BEN MIO

Parts I and II

Soprano Solo in German **FELICIE HÜNI-MIHACSEK**

Orchestral Accompaniment—**JOSEPH HEIDENREICH**, Conductor

Recorded in Europe
PRICE \$1.50

85005

WAGNER—**LISZT**—SPINNING SONG—Parts I and II

From "The Flying Dutchman"

Piano Solo, **ALEXANDER BRAILOWSKY**

Recorded in Europe
PRICE \$1.25

Brunswick Records

BRUNSWICK RADIO CORPORATION

DIVISION OF WARNER BROS. PICTURES, INC.

116-120 WEST 42nd ST., NEW YORK, N. Y. BRANCHES AND DISTRIBUTORS IN PRINCIPAL CITIES